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Thank you for your generous support of the Archaeological Research Trust (ART) Endowment Fund and the printing of *Legacy*. Please send donations in the enclosed envelope to Nena Powell Rice USC/SCIAA, 1321 Pendleton Street, Columbia, SC 29208, indicating whether you want to continue receiving *Legacy* and include your email address. All contributions are appreciated. Please visit our website at: <http://www.artsandsciences.sc.edu/sciaa> to download past issues, and let the Editor know if you wish to receive *Legacy* by email.

Thank You! Nena Powell Rice, Editor,
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College of Arts and Sciences

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Legacy

South Carolina Institute of Archaeology and Anthropology

A Tribute to Elizabeth “Betty” Hamilton Stringfellow (November 14, 1921-May 18, 2017)

By Tommy Charles, Albert Goodyear, George Bell, Laura
Stringfellow Wilson, and Nena Powell Rice

In July 2018, The University of South
Carolina Educational Foundation
Archaeological Research Trust (ART)
Endowment at the SC Institute of
Archaeology and Anthropology (SCIAA)
received a generous gift of \$145,000 from
the Estate of Mrs. Elizabeth Hamilton

Stringfellow. This gift is truly appreciated,
and the research staff at the SCIAA
are indebted to the family of Elizabeth
Stringfellow, fondly known as “Betty,” for
years to come. This is a legacy that stems
from many years of true friendship—
giving and receiving!



Figure 1: A Tribute to Mrs. Elizabeth “Betty” Hamilton Stringfellow. (Photo
by Laura Stringfellow Wilson)

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Director's Notes

By Steve Smith
SCIAA Director

This issue of *Legacy* is highlighted by a tribute to a great friend of the Institute, Betty Stringfellow. Betty touched all our lives and her legacy gift will continue to support SCIAA research in the years to come.

We welcome two new members to the family. First, Stacey Young has joined us as the new Director of the Applied Research Division. Stacey comes from a solid background in hardcore Cultural Resource Management (CRM), and as a result, was immediately parachuted into our applied program and is doing spectacularly. In her short time here, she has wrapped up several outstanding projects and is starting new ones, which you will hear about in future issues of *Legacy*. (See Page 3 for a brief biography on Stacey Young.)

I am very pleased to announce that the real director of the Institute, Susan "Radar O'Reilly" Davis, has been promoted from Administrative Assistant to the Institute's Business Manager. Over the past several years, Susan has managed to survive the online transformation of the universities financial system, kept her cool when it doesn't work, maneuvered through the ever-changing rules, regulations, policies, procedures, and at the same time kept her sanity, and mine. For her reward, we have given her more responsibility and stress, of course.

Enjoy another issue of *Legacy*, and if you have any questions or comments about SCIAA or *Legacy*, please feel free to email Susan Davis at davis8@mailbox.sc.edu, or call (803) 576-6570.



Figure 1: Susan "Radar O'Reilly" Davis, "Making Sure We All Get Paid!" (Photo by Steven Smith)

Sergeant York Battlefield Archaeology Study Published

By James Legg

Long-time readers may recall that in 2009, I was privileged to participate in the final and most intensive archaeological field season of the *Sergeant York Project*, in the Argonne Forest in northern France (see *Legacy*, Vol. 14, No. 1, February 2010). Our York project is the subject of a new book *Hero on the Western Front: Discovering Alvin York's WWI Battlefield*, published

by Frontline / Pen and Sword Books, a major British publisher of military history. First author Michael Kelly was an active participant in the York research from the beginning. Co-author Tom Nolan was the originator and principal investigator of the project, while co-author Brad Posey was heavily involved in the final field season, the analysis, and much of the supporting

See YORK, Page 3

Please Welcome Stacey Young, New Director of the Applied Research Division at SCIAA

By Stacey Young

Since joining SCIAA as the new Director of the Applied Research Division (ARD) in September 2018, I have been immersed in the archaeology and history of the Sandhills regions of South Carolina and North Carolina. Over the past year, we have had crews in the field surveying about 3,000 acres at Fort Bragg Military Installation. The survey work is wrapping up, and we expect to start a testing project of 14 sites in January. During this time, we have also continued work at Fort Jackson and McCrady Training Center.

Prior to my arrival at SCIAA, I worked as a Field Director for TRC and New South Associates, archaeological consulting firms based in Columbia, SC, spending time on various projects across the Southeastern United States and beyond. I received my M.A. from the University of Southern Mississippi (2004) and my B.A. from the University of Memphis (2000). Prior to joining the realm of Cultural Resource Management CRM, I worked at the National Civil Rights Museum in Memphis and the DeSoto National Forest in Mississippi. I came to South Carolina in 2006 and became involved with various organizations and volunteer opportunities and have served on many board positions for the Archaeological Society of South Carolina (ASSC) and the Council of South Carolina Professional Archaeologists (COSCAPA).

My research interests include the organization and development of communities, 18th and 19th century plantations, African American archaeology, public and community involvement in archaeology, and museum studies and collection management. Although, I find that I am generally interested in understanding the everyday life and cultural landscape pertaining to whatever the material culture is. Over the past eight years, "in my free time," I have pursued some of my own research interest working at Hampton Plantation State Historic Site. With the support and encouragement of David Jones (SC State Parks Archaeologist) and Al Hester (SC State Parks Historian), the assistance of dozens of students and volunteers, and grants from the Humanities Council of South Carolina and the South Carolina State Historic Preservation Office, we have completed archaeological survey of the entire 294-acre property, identified evidence of the former enslaved communities and tenant farmers or sharecroppers, and an early 18th century settlement that pre-dates Hampton Plantation, and have engaged members of the surrounding communities in the work. The results of this work are assisting the park staff in interpreting the larger landscape of Hampton Plantation.

I look forward to working on future projects.



Figure 1: Stacey Young excavating at Spanish Mount. (Photo courtesy of Stacey Young)

YORK, From Page 2

historical research. I am pleased to be counted as yet another co-author in spite of my less substantial contributions. The book includes a definitive narrative of Alvin York's Medal of Honor action in 1918, along with a full treatment of the field work and results on the site, and a careful integration of the two sorts of information. Not the least interesting aspect of the book, is an in-depth look at the controversy regarding the "other" Sergeant York project (SYDE), which

placed the site more than 500 meters from its actual location. Michael Kelly was a police detective and investigator for 25 years before becoming a professional Western Front battlefield guide, and the experience is evident in his forensic dismantling of the alternate interpretation. *Hero on the Western Front* is a good read, and its an impressive book physically, with 376 pages in a real binding, and 142 figures and maps, most in color. The book retails for \$29.95, but it can be found at a discount on line.

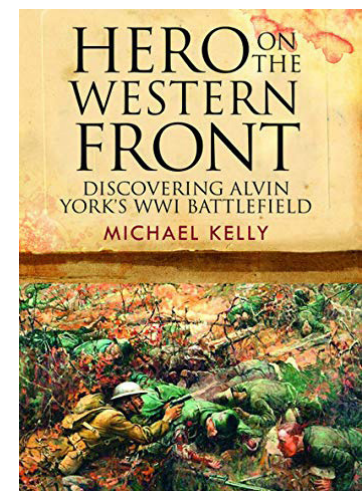




Figure 2: Nena Powell Rice, Betty Stringfellow and Albert Goodyear at the Big Pile Tree site in 1994. (Photo courtesy of Albert Goodyear)

Al Goodyear always said, “Betty Stringfellow was a true cheerleader for the preservation and protection of our rich cultural and natural heritage in South Carolina, especially focused on the archaeological investigations



Figure 3: Albert Goodyear, Betty Stringfellow, Nena Powell Rice, Tommy Charles, and Fred at the Topper site. (Photo courtesy of Betty Stringfellow from Albert Goodyear)

from our coastal barrier islands to the Piedmont, working closely for decades with SCIAA archaeologists who embraced her enthusiastic spirit that will remain in the hearts of many, in perpetuity. Betty must be counted as one of the major supporters of SCIAA / ART’s work for nearly three decades, not the least of which was her final gift of \$145,000 to SCIAA through the USC Educational Foundation Archaeological Research Trust (ART), given from her Stringfellow Family Estate. Throughout her years in association with SCIAA, mainly through the friendship

with SCIAA archaeologists Tommy Charles, myself, and George Bell (Chair of the ART Board (2011-2012), Betty exhibited a genuine affection for the SCIAA’s work and many of the research archaeologists. Archaeologists across the state of South Carolina and advocational volunteers on those sites always looked forward to seeing “Ms. Betty” when she showed up at our sites.”

My Recollections With Betty Stringfellow by Tommy Charles

I first met Elizabeth “Betty” Stringfellow the summer of 1988. At that time, I was a member of a team of SCIAA archaeologists excavating a civil war

Union Army encampment site on Folly Island, near Charleston, South Carolina. An employee of the Charleston Museum visiting our excavations informed me about a lady on Johns Island that had found artifacts indicating Revolutionary and Civil War activity on her property. I was asked if I would visit with this person and obtain a record of the artifacts that she

had collected from the site. Agreeing to do this, an appointment was made for me to visit with Mrs. Elizabeth “Betty” Stringfellow, and following work one evening I called on her. It was friendship at first sight. During the ensuing months and



Figure 4: Albert Goodyear, Betty Stringfellow, Laura Stringfellow Wilson, and Tommy Charles at the Topper site. (Photo by Albert Goodyear)

years, I visited with Betty on numerous occasions, always to be entertained by her knowledge of the local history and especially her many funny stories about the people and events that had contributed so much to the island’s colorful history. Betty guided me around both Johns and nearby Wadmalaw Islands, sharing with me stories about the old home’s, the churches and cemeteries, and introducing me to many of her friends—there was never a dull moment! In the years to come, my work took me to the Upstate of South Carolina, but our friendship remained unbroken and over the years, we kept in close contact. On several occasions, Betty and a group of her island friends visited with my wife, Louise, and me. Together, we toured the mountains of Greenville and Pickens Counties—fun days that I will always cherish. On another occasion Betty’s daughter Laura and her son-in-law, Steve, spent several days with me in Pickens County, and we visited a number



Figure 5: Tony Harper, Betty Stringfellow, and Dr. Terry Ferguson at the Robertson Farms site (38GR1) in 2006. (Photo by Tommy Charles)



Figure 6: Jesse Robertson, Betty Stringfellow, and Laura Stringfellow Wilson at Robertson Farms site (38GR1) in 2006). (Photo by Tommy Charles)

of archaeological and historic sites, and later when excavating a prehistoric Native American site at Robertson Farms in Greenville County, Betty and Laura visited to share in our discoveries.

I saw Betty for the last time when Louise and I were on our way to meet with some of our family at Folly Island. I called Betty and asked about stopping in for a visit before we proceeded on to Folly. Inquiring if we might pick up something to bring for lunch, Betty referred us to a particular barbeque establishment that she liked. Arriving at Betty's, the three of us ate lunch on her back porch overlooking Bohicket Creek, her favorite spot, and also one of mine. For several hours, we made small talk and watched the world go by. What better way to enjoy for the last time the physical presence of one of the best friends to bless my life? Laura



Figure 7: Pipe fragments from Betty Stringfellow's artifact collection. (Photo by James Legg)

kept me informed of her mother's declining health, a fact that I became increasingly aware of as my calls to Betty also revealed that sad fact. Of the many wonderful moments spent with Betty, that last, and happy visit on Betty's back porch is the way I wish to remember her.

Albert Goodyear's Reflections

To my recollection, I first met Betty Stringfellow when

Tommy met her down on Johns Island as part of his collector's survey and working at Folly Island in the summer of 1988. I remember her sitting on the bank in 1988, as we dredged in Smiths Lake Creek, watching us work. I recall that she came to the Big Pine Tree excavations in perhaps 1994, but certainly in 1995, and she brought her usual fine foods and wine. We dug there in 1996-1997, and so she likely visited those digs during that time. She came to visit us yearly at the Topper excavations, which started in 1998. From that time on, she brought wonderful lunch spreads, including wine, to Topper, and she was a big hit with the volunteers and staff. She also brought some of her friends in hopes they would become donors to the Topper research. In 1999, she donated \$100,000 to support Tommy and my research, from which we used the earnings to keep our projects going at Topper and in the Piedmont. In fact, I used the earnings from my share to pay for the Optically Stimulated Luminescence (OSL) dates at Topper, and other things. She later insisted we spend the whole \$100,000 while she was alive, which we did. There was never

a dull moment in the presence of Betty Stringfellow.

A Sentimental Journey of Betty Stringfellow by George Bell

Betty might have known that the autumn of her life was fading into winter. Certainly, she was close to the 90th-year mark when she and I had our first conversation about the things that she had collected when she was "little." To a 90-year old the term "little" can have a number of meanings. At 90, however, Elizabeth Hamilton Stringfellow was far from the norm. If you lived on Kiawah Island, as we do for part of the year, or Seabrook Island, or John's Island, you couldn't get involved with that community for very long without knowing her name. The confusing thing was that the older Johns Island folks referred to her and her sister Dorothy as the "Andell sisters." One thing was certain. If there was a good



Figure 8: Pottery sherds from Betty Stringfellow's artifact collection. (Photo by James Legg)

sociological pie cooking on the islands, Betty Stringfellow would be found to have had a finger in it, particularly after her return to her Andell home, subsequent to a very happy and satisfying chapter of her life in Washington DC.

She and I had several encounters over that period of time. The first was when she let it be known that she might feel like selling a tract of her land, of which she had several. She really didn't want to sell anything, but I was called in to service that first day to take her beloved dog Mikey to the vet when Mikey's other transportation arrangements broke down. I was immediately pressed into willing service,



Figure 9: 19th-century ceramics from Betty Stringfellow's artifact collection. (Photo by James Legg)

my wife (also Betti), and I being as goofy about dogs as she was. I was privileged to do so, because I could tell how much that little animal meant to her.

Mikey could not have had a more horrific life as a pup, nor a more loving one as a grown dog after Betty adopted him from a shelter. She adored him. Good choice, Mikey.

Later, my friend, Don Semmler and I came up with Andell Inn, as a possible name for a hotel he was building on Kiawah Island. The inn, like a shopping center nearby was built on an old tract of Andell land, and Don, when I told him who Betty was and where she lived, loved the idea. Betty also okayed the idea a week later. The inn is beautiful, and Betty was as pleased as punch to be sitting in the front at its opening with the dedication of the name.

Not too long after that conversation with Don and me, I was paying a visit just to check on her, a habit that I had fallen into over a period of time. Not that she needed it, as she had great caregivers rotating through the house constantly. She liked to show me around the property, usually with my Betti accompanying her

in her trusty golf cart. By this time, Mikey, the wonder dog, had adopted our little black dog Gracie, becoming great friends exploring the property. It was during one of these visits that the subject of her childhood love of collecting artifacts from the immediate area came up.

It wasn't a coincidental chat. She had wanted to bring some organization to her finds around the plantation, particularly in the area of Haulover Creek, for a long while. She had been picking things up since she was a child, probably in the 1930s was when it began, according to her best estimate. She used to drive around in the standard children's mode of transportation of the day; her goat cart. The girl loved history from day one.

I fell for it when I asked one day what was in the old tool shed. She "happened to have" her key with her and asked if I would like to make a look. When I walked in, there were buckets of things, bags of things and boxes of things covering the entire floor of the shed. According to her, all from Haulover Creek and a radius of maybe two miles. Some of them were from her childhood, but most were from her adult years when she had moved back to John's Island from Washington DC. She was just like most of us; she had fallen in love with the past as a child and had come to appreciate the Brickhouse and Andell plantations for what they were, repositories of virtually the entire history of mankind on a small, active portion of Seabrook Island, South Carolina. And she wanted the Archaeological Research Trust (ART) at SCIAA to organize it for her.

She approached it with her usual candor: that she wasn't getting any younger, she knew that I was the Chair of the ART Board, which she had most generously supported for many years, and now she needed our help. She didn't know that I was sitting on the perfect answer for her, Jim Legg, research archaeologist at SCIAA.

Jim was in charge of a SCIAA program charged with helping owners of private collections understand what exactly they had. The trouble with most private



Figure 10: 18th-century delft ceramics from Betty Stringfellow's artifact collection. (Photo by James Legg)



Figure 11: Civil War-era US Model 1863 rifle-musket lock conserved by James Legg from the Stringfellow artifact collection. (Photo by James Legg)

collections, however is that the collectors go looking for anything interesting, anywhere it may be, and don't really deal with the issues of provenience. They just look for items of interest that they love and end up displaying them; quite often in shadow boxes. I don't blame them; the shadow boxes are beautiful. Betty knew her provenience pretty well. The vast majority of her finds came from about a two-mile radius of Haulover Creek. Jim would love it!

According to my calendar, it was the week of June 4, 2012, when Jim and I showed up to try and bring some organization to the contents of the tool shed. Betty was as excited as a high school Junior on prom night! Her energy level, always high, was off the charts. We spent an absolutely beautiful early summer week working outside the tool house standing in the breeze coming off Bohickett Creek, breaking down over a half century of collecting into period/origin categories, then bagging the appropriate collections together and, per Betty's instructions, boxing them to go back in the tool house. She checked on us constantly, bringing a litany of iced tea, advice, and memories, always with her three companions, Betti Bell, Mikey and the other "wonder dog," Gracie. My Betti would get lunch for us every day at Julie Limehouse's restaurant at Bohickett marina with Betty hollering at her as she got in the car, "I want a fried shrimp plate with mostly shrimp, not

much rice and not much cole slaw! Tell Julie it's for me!" We already kind of knew that.

Dinner would be back at our place on Kiawah Island after a late afternoon drink on the porch and a briefing on what we had found. Most was what you might expect, pottery from the early Kiawah tribe

days, through the pre-revolutionary period, the Revolutionary War, and the Civil War, up to the 1950s in a continuous calendar of the history of our country.

We found a US Model 1863 rifle-musket lock left behind there during the Civil War, and Jim took it back to the lab and had it conserved for her. She placed it in a glass topped table in her living room. Some other items were pretty interesting too, particularly a hand-built machete of the type that indicated that perhaps sugar cane had been grown in the bottom land around the Haulover. Not much cane was grown in South Carolina back in the day, but it might have been on Seabrook Island for a while.

She loved that this was being done! Her caregivers all said they had never seen her in such a mood and were really touched that this was being done for her. We were happy to be the ones doing it. She was on a sentimental journey through her past and that of her family who emigrated from Germany and located on John's Island after the Civil War. The family technically were carpetbaggers, but in this case, there is a little corner of the South that is all the better for it!

Steve Smith, Director of SCIAA, came down and spent a night to see what was going on and to meet Betty, who had done so much for the organization that he had recently been appointed to lead. I think it was a good break for him.

When the week was over, Betty had a tool shed packed with artifacts properly bagged and labeled, and as she said, a better idea of who she was and where she came from. I believe that's what archeology is all about.

My Betti and I continued to visit Betty until her death in 2017. Her great brain had begun to fail, but without exception, when I called to see if it was OK to come over, I could hear her call out to one of her caregivers, "Tell them not to come without Gracie!" She still thought Mikey was upstairs taking a nap. In a way, he was.

At her funeral in 2017, in the Episcopal Church she was instrumental in building,



Figure 12: Betty Stringfellow (far left) with friends visiting the Topper site. (Photo by Albert Goodyear)

Betti and I review the ones able to represent SCIAA/ART. Despite that, there are a lot of people who know that SCIAA is a lot better having had her in their lives! Bless you Betty!

Eulogy by Laura Stringfellow Wilson (Daughter of Betty Stringfellow)

A field of yellow flowers, rose and orange sunsets on the Bohicket River, a twilight oyster roast. These remind me of my mother, Elizabeth Stringfellow "Betty."

Those of you who know me and my husband, Steve, know that we love movies. Recently, we saw a retrospect of the movie "It's a Wonderful Life," and the story came to mind as I wrote my own reflections on my mother's life. In the film, we travel with Jimmy Stewart on a journey through a life if he had never been born. This plot started me thinking about my mother's life, and her legacy, a rich and varied list

Marie Andell Hamilton was a tireless farm wife and Johns Island fixer. Whether befriending a poor family with too many kids, setting up beds and coffee at the high school before a hurricane, or chaperoning the school trip to Washington, my grandmother set an example of whirlwind rescue for her three daughters, Margaret, Betty and Dorothy.

My mother followed suit with her devotion to the Hebron Church, joining them for meals, promoting their quilts, and organizing the Grandmother's Teddy Bears and Christmas deliveries. Mother always included a little brandy to certain families.

The scholarship program at Church of our Saviour might not have existed without Mother's supervision year after year. Before this program, her mother, Marie Hamilton, helped several island students through college, and my parents

attended her oyster roasts on the small spit of forest and marsh by the Kiawah River that she called the Duck Pond. Outdoor parties are not unique to my mother alone, but her open door policy and friendly spirit brought many newcomers to know the island's simple beauty and southern hospitality in a way special to her style.

The silent beauty of The Duck Pond, stirred only by the call of a blue heron, reminds me that my mother left me a passion for nature. Everyone in our family shares her love of a beach walk, riding horses, spotting a hawk, swimming anywhere, and sitting on her back porch. Similarly, we are all friends to animals, taking in homeless dogs and cats all our lives. At least a few animals would not have had shelter without her.

My mother's interest reached beyond the island and stand as part of her legacy. "The Hole in the Ground Gang" was a

favorite cause: an archaeological dig at the Topper site near the Savanna River Plant, which she supported. Visiting every May, she arrived at the site with mosquito spray, wine, a fabulous picnic lunch to share, and a car full of friends who hoped to find a rare projectile point or pottery sherd. The explorations by Dr. Al Goodyear have received international and *National Geographic's* attention. Tommy Charles also from the University of South



Figure 13: Andell Plantation, home of Betty Stringfellow. (Photo by James Legg)

of contributions and creations that came into being under her watch; they might not have existed without her energy and enthusiasm.

Born into a "can-do" family of German immigrants, my mother followed her own mother's desire to serve the community.

continued this support. The number of students who have received scholarship help through the support of church members celebrates a new class each year. Mother leaves a legacy of church friends carrying on this remarkable program.

There are so many people who

Carolina also played a role in my mother's devotion to this historical site. How many graduate students and amateurs would have explored their passion without my mother's interest in the past?

Another group which might have had less without my mother is the Nursing

College in Charleston. She remembered her Aunt Marguerite's legacy as a World War I nurse and later Director of Nursing at Roper Hospital, with her contributions to their scholarship program. How any young women would not have had support without my mother?

All authors achieve a special immortality, and my mother devoted many years of research to leave behind a history of Johns Island. She often told me that she was moved to defend the island by a speaker who said, "This land has no history, madam." Readers are still buying *A Place Called St Johns*, as well as her collection of Johns Island folk stories and her CD's, made with the loving help of Phil Bach. Dr. Charles Jordan of The College of Charleston, collaborated with her, converting her research into sentences and chapters.

The Walnut Hill Schoolhouse was another chapter in her life, when she organized a grant, architects, and builders to restore the 19th century building. With her funding and attention, volunteers and staff restored the schoolhouse to the structure once built by a freed slave. My grandmother had attended this schoolhouse. It is a history of Johns Island itself from emancipation, moonshine whiskey, and the days of small, rural schools.

My mother had a life between years on Johns Island, first a childhood and then college at Winthrop University, to wartime work in Charleston, where she met my father. Marriage and my childhood outside of a quiet Washington D.C. soon followed.

After I left for college, she worked in my father's office as an insurance underwriter. She once told me, "These were the happiest years of my life," involving travel, socializing with friends in the business, and developing friends who would help her in the years after my father died.

With the future of the empty Andell house left unknown, Mother must have felt a calling from Johns Island. She never looked back, restoring the house and making new friends at the growing developments at Seabrook and Kiawah



Figure 14: Betty Stringfellow with Mikey. (Photo by Tommy Charles)

Islands. With my father's passing, she began researching her book, *A Place Called St. Johns*, and we are the lucky readers, which is available at University of South Carolina Press.

We are so thankful to celebrate this time to recognize her remarkable legacy, the many people and projects which would not have existed or be short changed if she had not lived.

With her fiery emotions, my mother did not take a life easily slowed down by poor health and declining mental awareness.

One story we will all remember are the weeks after Mikey went missing. Mikey was a true companion dog. After so many losses, my father, childhood friends, then later her sister Margaret, all of Dorothy's family and finally "Dotsie," her other sister, and her daily phone call, Mother lost

her beloved companion, Mikey. He did not come back from the yard that evening and was never found. All of us remember how inconsolable Mother was. "Where is Mikey? Has anybody looked for Mikey?"

Finally, after many days, with an inspired thought, one of her caregivers told her "He's sleeping upstairs." Mother was completely consoled, lasting to the very end with that question and its peace-giving answer. To me the phrase is so symbolic of the peace of God that can sustain us. It comes from within, a deep acceptance that things are right, that those you love are nearby. "Mikey is sleeping upstairs."

We love you Betty! Rest in peace!

We appreciate your generous spirit of giving to archaeology and cultural heritage in South Carolina, and from all of us at SCIAA and the University of South Carolina, 'We thank you!'

Research

Hidden Under Our Feet: The Broad River Trenching Project

By Andrew A. White

You can potentially walk for miles through the forests along the Broad River in the South Carolina Piedmont without seeing a hint that Native American societies inhabited the area for thousands of years. Depending on where you walk, you may not see a single stone tool or broken piece of pottery on the surface of the ground. The absence of evidence of past human activity, however, does not indicate that evidence is absent. In some cases, the Broad River has buried traces of human occupation many feet below the surface, protecting it from damage and creating a detailed record that is of immense scientific value.

The Big Broad Trenching Project is an initial effort to assess the depth, age, and nature of the buried archaeological deposits present along about a mile stretch of the Broad River bottoms in Fairfield County, South Carolina. Alluvial landforms in this area have the potential to contain buried deposits dating to at least as early as the Middle Archaic period (ca. 5,000 BC), as demonstrated by field school excavations at the Dorn Levee #1 site (38FA608) (White 2017a, 2017b, 2018).

While the deposits documented thus far at 38FA608 are of great archaeological significance, there is no reason to assume that they are unique in this area. The

search for other sites in the landscape around 38FA608 was spurred on by the desire to understand the broader picture of both how this area was used by human societies in the deep past and how that use articulated with the dynamics of the Broad River during the Holocene (i.e., since about 11,700 years ago). Of particular interest is locating areas that were suitable for human habitation most of the time but were also subject to occasional flooding. That combination periodically adds a new layer of sand on top of the existing surface, burying the traces of past human occupations—the campfires, the food remains, and the lost and broken tools that are the residues of peoples' work and social lives—more and more deeply with each flood event.

Such detailed, stratified records of human occupation can be read like a storybook, with the earliest pages hidden deep beneath the surface. In this case, the story is most likely to be one of families and small groups living in this portion of the



Figure 2: Will Britz and Scott Dwyer profile Trench 20. (SCIAA photo by Andrew A. White)

Broad River valley during only part of the year, perhaps coming to these bottoms for the migration of shad, the rutting season of white-tailed deer, or the seasonal harvest of wild plants.

Fieldwork for the Big Broad Trenching Project was carried out in May of 2018, supported by a grant from the Office of the Provost (University of South Carolina) and significant material assistance from the South Carolina Department of Natural Resources Heritage Trust. A small backhoe, operated by Sean Taylor, was used to excavate a series of trenches into the alluvial landforms along the river (Figure 1). The trenches were spaced about 100 meters (about 300 feet) apart and excavated to a depth that would allow them to be safely documented. The deposits exposed in each trench were drawn to scale, described, and photographed (Figure 2). Caroline Hall, Joseph Lindler, Robert Gibbes, Will Britz, Scott Dwyer, Karen Smith, and Greg Lamb participated in the fieldwork.

The trenches revealed a complex picture. Prehistoric cultural materials (e.g., pottery, chips from the manufacture of stone tools, rocks broken by fire) were found in the back dirt of most of the trenches and were documented in place in the walls of some. The sediment layers that were exposed by the backhoe varied tremendously, ranging from thick deposits of sandy loam with lamellae like those



Figure 1: Sean Taylor with DNR, begins excavating a trench. (SCIAA photo by Andrew A. White)

Big Broad Trenching Project

Trench 3

North Wall Profile

5/28/2018

CEH, JAL, AAW

Zone A 10YR 3/3 coarse sandy loam; loose; no rocks; boundary with Zone B is diffuse (~3-5 cm) and irregular.

Zone B 10YR 4/4 coarse sandy loam; loose; boundary with Zone C is gradual (~10 cm).

Zone C 10YR 5/4 coarse sandy loam; boundary with Zone D is marked by linear, vertical mottles of the colors of both zones inter-fingered.

Zone D Possible buried A horizon; 10YR 3/3 coarse sandy loam; few flecks of charcoal; boundary with Zone E is based on presence of lamellae in E.

Zone E 10YR 4/3 coarse sandy loam; loose; mostly continuous lamellae varying in thickness from about 0.5-3 cm; lamellae are 4-25 cm apart.

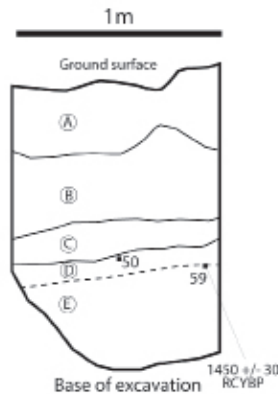


Figure 3: Profile and sediment description from Trench 3. (SCIAA photo by Andrew A. White)

documented at 38FA608 (White 2017a, 2018) to zones of dark soil that appear to have been stable surfaces at one point to thin, alternating bands of clayey and sandy sediment that were probably deposited by water flooding into low-lying areas. Figure 3 shows an example of a trench profile drawing.

Generating information about the ages of buried deposits was a primary goal of the project. Charcoal was scarce in the trench profiles, unfortunately, as were diagnostic artifacts (i.e., artifacts, like projectile points, that can be assigned an age based solely on their intrinsic characteristics). Four radiocarbon dates were obtained from samples of charcoal picked from buried sediment zones, and a sample of sand from a deep zone was submitted for an OSL (optically stimulated luminescence) date.

While more direct information about time would have been welcome, it is possible to use what we have recovered so far to begin piecing together a story about how this portion of the Broad River bottoms changed through time and which parts of the landscape preserve a buried archaeological record.

First, trenches revealed that buried archaeological deposits are present across the entirety of the landform designated as 38FA608. Cultural material was abundant in the trenches placed at either end of 38FA608 and was present to the bottom

of the excavations. A fragment of a stone vessel (Figure 4), presumably related to the Late Archaic Savannah River component of the site, was recovered from the back dirt of a trench placed at the far northern edge of 38FA608. If the stratigraphy from the excavations at 38FA608 is any indication, it is likely that the upper several meters of sediment in this area contain archaeology dating back at least 7,000 years or more.

Second, our investigations demonstrated that at least three areas other than 38FA608 contain buried archaeological deposits. The sediments exposed in the trenches suggest that at least two of the alluvial landforms we explored may have ages (and perhaps archaeological deposits) similar to 38FA608. Other landforms may be older, and others are likely younger. In one case, there appears to be a stable surface dating to about AD 500-800 that was subsequently buried by about one meter (three feet) of sterile sediment, presumably through overbank flooding. We do not yet know what, if anything, is preserved below that old surface.

Third, it is almost certain that the location of the channel of the Broad River has shifted multiple times during the last 7,000+ years. The movements of the river channel, whether through gradual meanders or more sudden jumps, would have affected the dynamics of flooding and sediment deposition, perhaps shutting down the accumulation of sediment on

some landforms while beginning aggradation on others. It is also likely that some areas of the landscape suffered deflation (i.e., the removal of sediment) and/or destruction as the river changed its course. Further work involving more sophisticated geomorphological appraisals of the area will be required to build and test specific models of how, why, and when those kinds of changes occurred.

While we are not yet able to completely read the story that is hidden beneath our feet in this portion of the South Carolina Piedmont, we have successfully generated an initial outline that hints broadly at some key elements of the plotline. It is certain that the levees and swales of this part of the Broad River bottoms were not all formed in the same way, were not all habitable at the same time, and were not all used by humans in the same fashion. Because of the scarcity of datable deposits and diagnostic artifacts encountered thus far, further archaeological work will be required to learn more about the age and nature of the buried deposits where they have been identified. I hope to begin designing new research to build on this preliminary work in the near future.

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Figure 4: Fragment of a stone vessel recovered from the back dirt of Trench 4 (38FA608). (SCIAA photo by Andrew A. White)

Applied Research

Animals Used at Spanish Mount

By Taesoo E. Jung, Karen Y. Smith, and Elizabeth J. Reitz

Recent work at Spanish Mount (38CH62) offers important insights into life on Edisto Island, South Carolina, during the Late Archaic period. Unfortunately, this important record of early coastal life is rapidly vanishing. In the early 19th century, when David Ramsay (1858) first described Spanish Mount, it was a mound of shells 4.5–6 meters high and a half an acre at its base. The mound had lost 1–3 meters in height by the time South Carolina archaeologist Donald Sutherland excavated there in the 1970s, if the 19th-century description is to be believed. The greatest impact to the site came in the fall of 2015, however, when an extratropical storm caused historic flooding across the state. The 2015 storm severely damaged the retaining wall installed in the mid-2000s to forestall erosion, driving home the message that the site would be lost, probably sooner rather than later (Figure 1).

In 2016, the South Carolina Department of Parks, Recreation, and Tourism (SCPRT) contracted with the South Carolina Institute of Archaeology and Anthropology (USC-SCIAA) to excavate what remained of Spanish Mount. The team, led by Dr. Karen Smith of USC-SCIAA, approached the

excavations with a “get everything—deal with it later” attitude. As they worked throughout the summer, this attitude proved to be necessary. Tropical Storm Bonnie hit the first weekend, taking out a section of the creek-side unit profile. Tropical Storm Colin hit a week later. More of the mound was lost with each storm. A return visit had to be delayed until January 2017 because of Hurricane Matthew, which took a further toll on the retaining wall, boardwalk, and shell mound.

Volunteers and staff worked hundreds of hours as the USC-SCIAA crew excavated 17 1 x 1-meter units along the creek and down the remaining mound slope (Figure 2). This effort nearly doubled the volume of archaeological recovery at the site. Radiocarbon dates from dozens of paired charcoal and oyster samples from stratigraphic contexts will tell us when the site was constructed and over what period of time. Optically Stimulated Luminescence (OSL) will help us determine when the original landform was covered by the initial shell deposits. Two continuous flotation (or food) columns were collected, as was a wealth of pottery, animal bone, and shell. This material will

take years to analyze, but progress is being made.

With the generous support of the Archaeological Research Trust (ART), two University of Georgia zooarchaeologists, Dr. Elizabeth Reitz and student Taesoo E. Jung, analyzed approximately half of the bones recovered in 2016-17 (Figure 3). The collection contains the remains of 42 different animal species, which is remarkably rich for a collection of 3,251 animal bones. Many of these animals provided food and by-products such as feathers, furs, sinew, and other materials useful in tools and ornaments, such as bowls, pins, and in other applications. Some perhaps were important social symbols.

One approach zooarchaeologists use when studying animal remains is to estimate the minimum number of individuals in the collection. This estimate is made by approximating the number of individuals necessary to explain the specimens recovered for each species. Two left deer scapulae, for example, imply that people at the site used portions of two deer individuals in some way. The goal is to determine which animals were used frequently and which ones were used less frequently compared to others in the same collection. The Spanish Mount collection contains the remains of a minimum of 219 individuals.

What we learned using this approach is that people at Spanish Mount focused much of their effort on the resources available in the coastal waters adjacent to the site. Over half of the individuals are fish, mostly gars, catfishes, and drums. Another quarter of the individuals are turtles. Fish and turtles contributed as much as half of the meat consumed at the site.

The fish and turtles are from both salt and fresh waters. Most of the fish, such



Figure 1: Aerial photo of Spanish Mount site excavation and damaged retaining wall. (Photo by Jamie Koelker, Koelker & Associates (<http://www.koelkerassociates.com>))



Figure 2: Excavation units along the remnant mound slope. (SCIAA photo)

as hardhead and gafftopsail catfishes, mullets, seatrouts, and red drums, are common in estuaries. Some of the fish, however, are more typical of fresh waters: bowfins and freshwater catfishes. This combination of freshwater and estuarine animals suggests that at least some fishing took place in freshwater reaches of the Edisto River or in small sluggish coastal streams and swamps as well as within the estuary. None of the fish is markedly seasonal or restricted to the offshore waters of the continental shelf. Fish, especially catfish, could be a low-effort, high-return staple in the diets of inhabitants and taken from near-shore waters using weirs and nets in tidal creeks or basketry scoops in weedy shallow waters.

Most of the turtles are from the family known as pond or basking turtles. Diamondback terrapins are the only exclusively estuarine member of this family. Terrapins also are the single most abundant species in the Spanish Mount collection. This turtle is typical of estuaries along the southern Atlantic coast. Box turtles also are members of this family, though they are terrestrial turtles. Most members of this family are more typical of fresh waters, though some also live in low salinity reaches of the estuary. These freshwater pond turtles could have been taken from nearby waters using traps slung below logs or overhangs.

The interior surfaces of several turtle shells were smoothed, suggesting they were modified for specific uses. Rochelle Marrinan reported similar modified turtle specimens from the Second Refuge site (38JA61) in 1982. The modified Spanish Mount specimens may be evidence that turtle shells served as bowls, cups, or rattles.

Birds are extremely rare. These include a heron or egret, a rail, and a bald eagle. These are all birds typical of aquatic settings and notable for their fishing skill.

Small wild mammals are somewhat more abundant than birds in the collection. Small mammals include opossums, rabbits, woodrats, foxes, raccoons, otters, and bobcats. Many of these animals are more interesting for the possibility that they were important sources of fur, other raw materials, and social prestige than for their food potential.

White-tailed deer individuals are rare, though venison was the other major source of meat. All parts of the deer carcass were discarded at the site, though half of the deer bones are from the meaty upper body portion of the carcass. It seems likely that bones from the lower leg were used to make tools and ornaments or were left in the hide as convenient handles while processing the hide. In either case, these likely were discarded elsewhere. Three of the 12 deer individuals were less than 18 months of age when they died and two were older adults.

The Spanish Mount collection contains six “special” animals rarely found in coastal archaeological collections: alligators, herons, bald eagles, foxes, otters, and bobcats. These special animals are either rare near Spanish Mount today or rare in archaeological assemblages. The behavior of some are unusual, perhaps even dangerous. Many are costly in terms

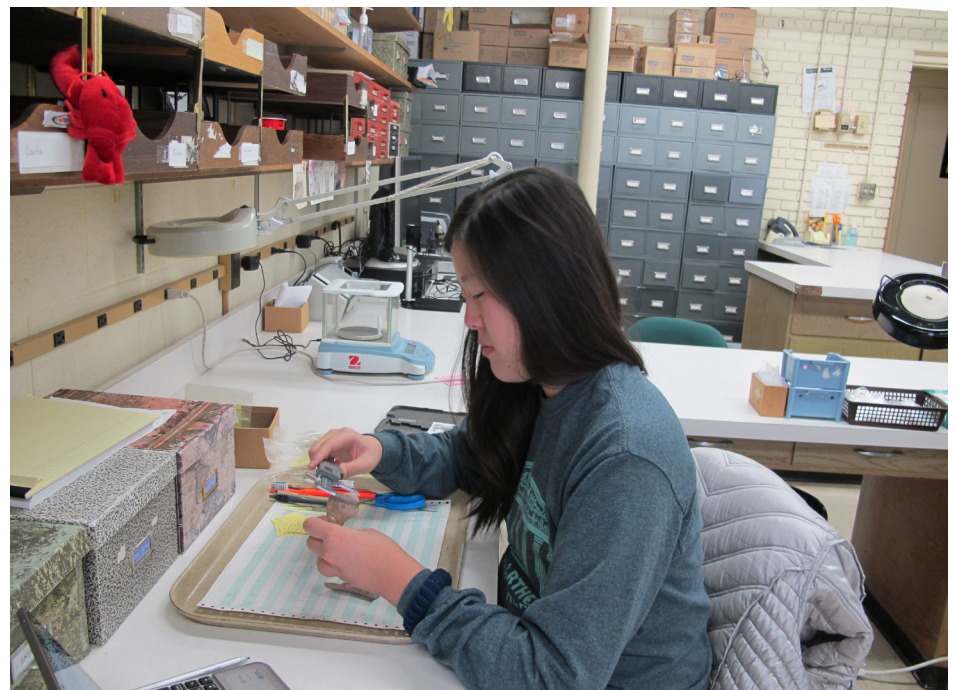


Figure 3: Taesoo Jung measuring the distal femur of a white-tailed deer from Spanish Mount. (Photo courtesy of Georgia Museum of Natural History)



Figure 4: Bald eagle phalanx. Cut marks run along the anterior and lateral sides of the phalanx. The insert is a close-up of the cut marks on the distal end. (Photo courtesy of Georgia Museum of Natural History)

of the time, energy, or risk required to capture them. All offer by-products such as feathers, fur, and rare ornaments. It may also be the case that people associate these animals with special characteristics such as fishing ability or ferocity, with social norms, shared group histories or values, critical technical skills, and similar characteristics. All of the “special” animals in the Spanish Mount collection are predators. Foxes and bobcats are skilled hunters and the other animals are skilled fishers. Although alligators are not unusual in coastal habitats, they fall into the category of special because they move quickly, are aggressive, and are dangerous to capture. Alligators may have been “trophy kills,” with their skin a valued additional benefit. The ability to capture these animals or possess objects made from them could be extremely important in the social and economic life of a community.

The birds are particularly interesting because birds of all sorts are rare in coastal collections from both South Carolina and Georgia. It is noteworthy that birds associated with waterways, such as herons, ducks, geese, and rails, are uncommon in coastal archaeological collections. It may be that feathers (and

the bones to which they are attached) were so valued they were restricted to the social elite or to special uses. The result is that their remains rarely, if ever, enter the archaeological record.

Bald eagles are particularly interesting because they are reported from only two coastal archaeological collections: Spanish Mount and the Irene Mound (9CH1; near Savannah, Georgia). Eagles nest in large trees very high in the canopy. They are fast and particularly dangerous due to their large size, grasping talons, and aggressive behavior. Even today, their feathers and other body parts are highly

valued as decorations and talismans. The Spanish Mount bone is a phalanx from the hind foot (Figure 4). Cuts on the distal end of the phalanx could have occurred as the foot, or at least the claw, was removed from the carcass. This specimen undoubtedly had special meaning to the people living at Spanish Mount.

Hurricane Florence reminds us that our coastal heritage is rapidly vanishing. Spanish Mount is not the only coastal site deteriorating due to rising sea levels, increased coastal erosion, and strong storms. The study of Spanish Mount highlights the urgency of further research focused on these disappearing remnants of the past. The limited number of studies for sites such as Spanish Mount leaves a considerable gap in our knowledge of animal use in the Carolina and Georgia Bight, a gap which is quickly becoming permanent. Figure 5 shows two field crew.

We are very grateful to the many individuals who made it possible for us to explore animal use at Spanish Mount. We also thank the South Carolina Institute of Archaeology and Anthropology and David Jones, Archaeologist, South Carolina Department of Parks, Recreation, and Tourism, for the opportunity to examine this important collection. The South Carolina Department of Parks, Recreation, and Tourism and the South Carolina Archaeological Research Trust (ART) funded this research. We also appreciate the help of April K. Smith and Reza Kianian during the zooarchaeological study.



Figure 5: Tamara Wilson (right) shows Chris Moore (left) an artifact from the Spanish Mount excavations. (Photo by Karen Smith)

Maritime Research

Submerged: Underwater Archaeology of South Carolina: Hands-On Interaction with 8th Graders

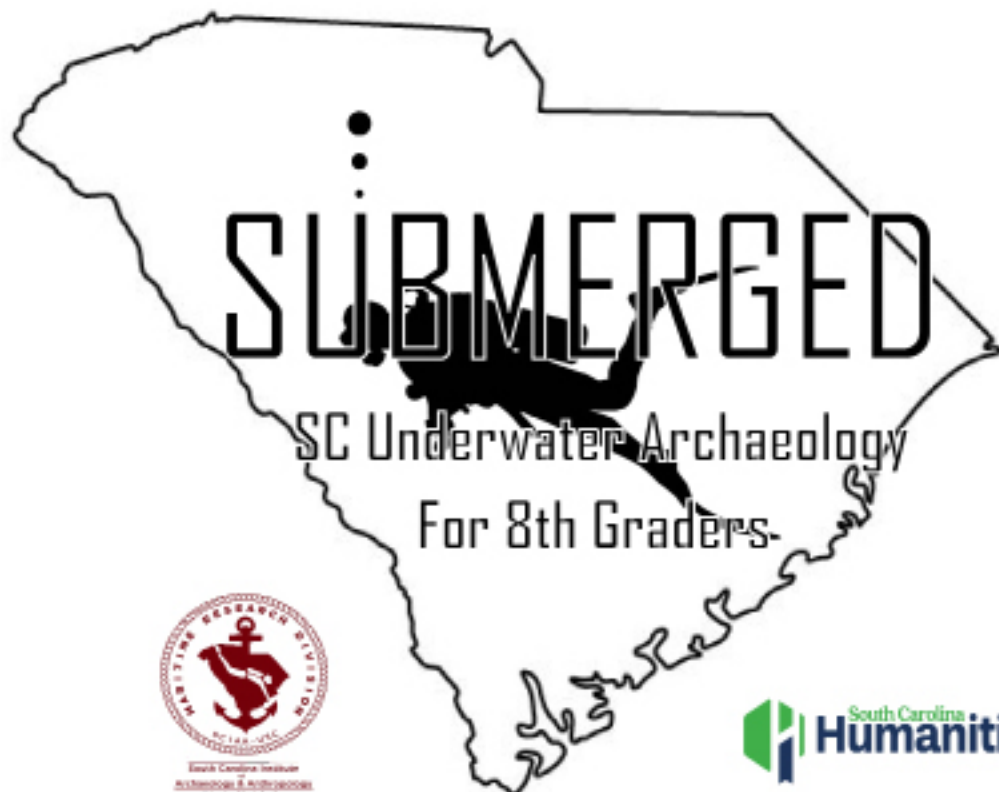
By Ryan Bradley

The Maritime Research Division was awarded a Major Grant through the South Carolina Humanities Council for the 2019 fiscal year, which will be used to fund the SCIAA Maritime Research Division's (MRD) educational goal of reaching young people throughout the state of South Carolina. SUBMERGED: The Underwater Archaeology of South Carolina is educational programming designed for 8th grade students as a hands-on, interactive way to learn about the watery world of submerged cultural resources. The South Carolina Humanities Council grant will provide the necessary funds to acquire two outreach kits for offices in Columbia and Charleston, as well as cover travel costs to 20 schools in all four regions of South Carolina. Students will get the chance

to hear about the maritime history of their state, learn about the field methods and technology utilized in the search for underwater sites, and handle 3D-printed artifacts. The SC Humanities Major Grant supports programs that target underserved school districts in South Carolina. Schools must apply for this opportunity through an online application that is reviewed and selected based on merit of response, eligibility, and region.

The MRD is working towards providing more opportunities and resources for school districts in South Carolina to incorporate underwater archaeology into their regular curriculum. Thanks to a grant from the Archaeological Research Trust (ART), the MRD has the capabilities to 3D-print artifacts and

shipwreck sites. Nate Fulmer of the Charleston Office has been busy compiling a collection of 3D-rendered projectile points to demonstrate typology in the classroom. The MRD is looking to expand its 3D printing capabilities by acquiring photogrammetric equipment. Utilizing a camera contained in a water-proof housing, underwater archaeologists can take a methodical series of photographs of a shipwreck and then combine those photos in a computer program to create a three-dimensional depiction of the site. The 3D model can then be converted into a file that can then be printed out. These models go a long way as an outreach tool in stoking the imagination in individuals of any age and will be used in our classroom visits and outreach events.



South Carolina Archaeology Book

ARCHAEOLOGY IN SOUTH CAROLINA

Exploring the Hidden Heritage of the Palmetto State

Edited by Adam King

Adam King's *Archaeology in South Carolina* contains an overview of the fascinating archaeological research currently ongoing in the Palmetto State and features essays by twenty scholars studying South Carolina's past through archaeological research. The scholarly contributions are enhanced by more than one hundred black-and-white and thirty-eight color images of some of the most important and interesting sites and artifacts found in the state.

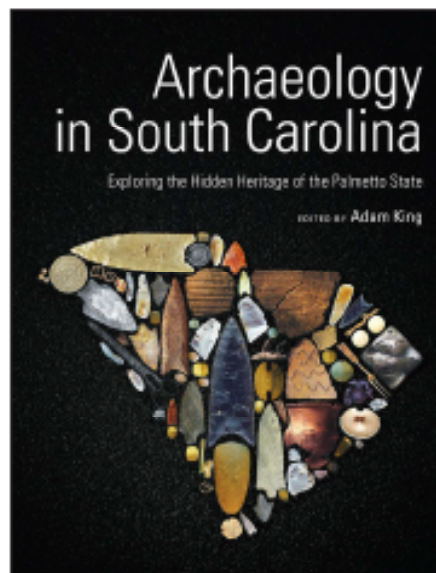
South Carolina has an extraordinarily rich history encompassing some of the first human habitations of North America as well as the lives of people at the dawn of the modern era. King begins the anthology with the basic hows and whys of archaeology and introduces readers to the current issues influencing the field of research. The contributors are all recognized experts from universities, state agencies, and private consulting firms, reflecting the diversity of people and institutions that engage in archaeology.

The volume begins with investigations of some of the earliest Paleo-Indian and Native American cultures that thrived in South Carolina, including work at the Topper Site along the Savannah River. Other essays explore the creation of early communities at the Stallings Island site, the emergence of large and complex Native American polities before the coming of Europeans, the impact of the coming of European settlers on Native American groups along the Savannah River, and the archaeology of the Yamasee, a people whose history is tightly bound to the emerging European society.

The focus then shifts to Euro-Americans with an examination of a long-term project seeking to understand George Galphin's trading post established on the Savannah River in the eighteenth century.

The volume concludes with the recollections of a life spent in the field by South Carolina's preeminent historical archaeologist Stanley South, now retired from the South Carolina Institute of Archaeology and Anthropology at the University of South Carolina.

March 2015, 304 pages, 38 color and 103 b&w illus.



Adam King is a research associate professor in the South Carolina Institute of Archaeology and Anthropology and special projects archaeologist for the Savannah River Archaeological Research Program at the University of South Carolina. King has conducted research in the Southeast since 1987 and specializes in the Mississippian period and the political economies of chiefdoms. He is the author of *Etowah: The Political History of a Chiefdom Capital*.

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ALBERT C. GOODYEAR is a retired research affiliate at the South Carolina Institute of Archaeology and Anthropology and director of the Southeastern Paleoamerican Survey. **CHRISTOPHER R. MOORE** is a geoarchaeologist with the Savannah River Archaeological Research Program.



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This book is a comprehensive field guide to prehistoric chipped stone tools of South Carolina based on over 350 private artifact collections from across the state. Filled with dozens of full-color photographs, maps and diagrams, this book is a must have resource

for both the professional and amateur archaeologist. The book documents almost four decades of the Statewide Collectors Survey, initiated in 1979 by the South Carolina Department of Archives and History and the South Carolina Institute of Archaeology

and Anthropology. This work is a major contribution to the study of Native American artifacts in particular and understanding of the state's prehistory in general. You may order the book on Amazon.

6th Annual Arkhaios Cultural Heritage and Archaeology Film Festival—Columbia, SC—October 12-14, 2018

By Dr. Joanna Casey

The 6th Annual Arkhaios Cultural Heritage and Archaeology Film Festival offered another three days of glorious archaeology and cultural heritage films in Columbia, South Carolina. It was held at a new venue, the freshly refurbished Richland County Public Library-Main on Assembly Street in a lovely theater on the second floor. The floor to ceiling windows kept the room airy but maintained perfect conditions for seeing the films on the big screen. The venue had the added advantage of proximity to the Saturday morning Soda City farmer's market, one block away on Main Street, enabling attendees to catch a film or two after shopping, and giving everyone easy access to the food trucks during the breaks. Unlike previous years where films have been shown only in the afternoons, this year's Arkhaios started at 9:30 AM on Friday and Saturday, 2:15 on Sunday, and ran until the library closed at 5:30 PM making for some very long and luxurious days of viewing.

ARKHAIOS 2018 FILM FESTIVAL AWARDS

GRAND PRIZE OF THE ARKHAIOS FILM FESTIVAL

New Monuments Men
Director: Jean-Luc Raynaud (France)

AWARD FOR BEST CULTURAL HERITAGE FILM

On the Banks of the Tigris: the hidden story of Iraqi music
Director: Marsha Emmerman (Australia)

BEST CULTURAL HERITAGE FILM HONORABLE MENTION

Mont Saint Michel: Scanning the Wonder
Director: Marc Jampolsky (France)

AWARD FOR BEST ARCHAEOLOGY FILM

Crete, The Myth of the Labyrinth
Directors: Agnès Mollis & Mikaili Lefrançois (France)
Harem of the Sun King
Director: Richard Meisz (UK)

BEST ARCHAEOLOGY FILM HONORABLE MENTION

The Discovery of the Temple of Amenhotep III
Director: Antoine Chénis (France)

LIFETIME ACHIEVEMENT AWARD FOR ERCOLE CONTU

Ercolo Contu and the Discovery of the Tomb of the Tetrapod Vases
Director: Andrea Fenu (Italy)

AWARD FOR BEST SOUTH CAROLINA HERITAGE FILM

Mart to Art: A Repurposed Life
Director: George Wingard (USA)

ARKHAIOS FOUNDER AWARD FOR PUBLIC ARCHAEOLOGY

Just Like Us
Directors: Hans Dirven & Merel ten Elzen (The Netherlands)

OBAMA ACADEMY STUDENTS FAVORITE FILM AWARD

Good Earth: Awakening the Silent City
Director: Kelly Rundle (USA)

Figure 1: Arkhaios 2018 Film Festival Awards.



Figure 2: From the film, *Mont Saint Michel*. (Courtesy of Jean Guilleux)

As always, the program consisted of high quality documentary films from around the world. This year's directors came from nine countries on three continents and the films ranged from a five-minute student project to feature film length, high budget extravaganzas. A number of the directors were present

either in person or via Skype to discuss their films. This year a Lifetime Achievement Award was bestowed on Italian archaeologist Ercole Contu (1926-2018) who was responsible for many significant finds around the Mediterranean, for his commitment to teaching and for revolutionizing Italian museums to enhance learning. The film *Ercolo Contu and the Discovery of the Tetrapod Vases* (Andrea Fenu, Italy), highlighted one of his most famous discoveries, but was more of a homage to the man and his distinguished career.

Two of the top prizes went to films that focused

on war in the Middle East. The Grand Prize of the Arkhaios Film Festival went to the *New Monuments Men* (Jean-Luc Raynaud, France), a devastating look at the destruction of monuments by ISIS and the ongoing heroic work to protect and revive them. The destruction of monuments is not collateral damage but a deliberate tactic to obliterate the history and identity of a people by destroying some of their most potent symbols. Protecting the monuments is therefore not a matter of simply preserving for posterity but a necessary and defiant act that reaffirms that the history, identity, and culture of the victims of ISIS do matter. *New Monuments Men* was rendered even more poignant by viewing *On the Banks of the Tigris: The Hidden History of Iraqi Music* (Marsha Emmerman, Australia), which won the award for the Best Cultural Heritage Film. This film follows Majid, a refugee Iraqi living in Australia in his quest to learn about the music he loved so much back home, to find the great Iraqi musicians scattered throughout the world and to record their songs and stories. One of his early discoveries is that the best known Iraqi music is Jewish in origin, and this turns his quest into a historical and philosophical one that probes the meaning of identity

in the context of persons forced to flee a homeland at war over its very definition.

A high preponderance of this year's films focused on well-known sites of international importance, but re-evaluated them with new technologies and new ideas. Among the most interesting of these were the films *Crete*, *The Myth of the Labyrinth* (Agnès Molia and Mikael Lefrançois, France), which was tied for the award for Best Archaeology Film, and *Mont Saint Michel: Scanning the Wonder* (Marc Jamplonsky, France), which received an honorable mention for Best Cultural Heritage film. *Crete* is a long-overdue reassessment of Arthur Evans' work at Knossos, which questions its enduring reputation as the palace of the mythical King Minos and home to the Minotaur. In rejecting the fictitious interpretation, the film reveals far more interesting and well-grounded information about Minoan civilization and the life of the Minoans. *Mont Saint Michel* did not topple assumptions so much as add to the history of this beautiful island town with its dominant monastery cum fortress/prison. The wonder is that the structure has retained its architectural beauty and balance despite over a thousand years of building, renovation, expansion, repair and repurposing. Two films highlighted the achievements of the 18th Dynasty pharaoh Amenhotep III whose prosperous



Figure 4: An aerial view of Knossos featured in the film, *Crete: The Myth of the Labyrinth*. (Photo courtesy of Jean Guilleux)

and peaceful reign has been overshadowed in modern consciousness by his successor and son, the heretic Pharaoh, Akhenaten. Interest in Amenhotep III has been reignited by the discovery of his mortuary temple, the largest ever constructed. The film *The Discovery of the Temple of Amenhotep III* (Antoine Chènè, France) documents this discovery while the film *Harem of the Sun King* (Richard Reisz, UK) focuses on the discovery of two unopened tombs related to Amenhotep III, one of which contained around 50 bodies. Both of these films won in the category of Best Archaeology Film. The former received an honorable mention, while the latter was tied with *Crete* for the prize.

The Founder's Award for Public Archaeology went to *Just Like Us* (Hans

Dirven and Merel ten Elzen, Netherlands), which chronicled the excavation and analysis of early Neolithic sites in the Netherlands and sought ways to connect them to local communities through a shared humanity recognizable in emotionally charged rituals and activities associated with death, leave taking and comforting. The best South Carolina Heritage Film award went to *Mart to Art: A Repurposed Life* (George "Buddy" Wingard, USA). This film is a biography of a building that started out life in 1926 as a company commissary but was abandoned in the 1950s to make way for the Savannah River Plant. The building was relocated to private property and was repurposed many times before its most recent life as a pottery studio and art gallery. This is the second of Wingard's films that focuses on the abandoned communities at the Savannah River Site, and both are not only interesting historical documents, but also films that honor and ennoble the memories and sacrifices of the people whose lives were upended by the dissolution of their communities and who retain strong emotional ties to the place.

The Obama Academy Student's Favorite Film award was given at the Arkhaio Conference and film festival in Pittsburgh, Pennsylvania, which took place the week before the film festival in Columbia. This award went to *Good Earth: Awakening the Silent City* by Kelly Rundle (USA) about a village at Blood Run in South Dakota that at its peak in the 16th and 17th centuries was the largest city in what is now the United States.



Figure 3: From the film, *The Discovery of the Temple of Amenhotep III*. (Photo courtesy of Jean Guilleux)



Figure 5: From the film, *On the Rocks: Art in the Age of Dinosaurs*. (Photo courtesy of Jean Guilleux)

Nothing About Moccasins by Eden Mallina Awashish (Canada) was a young First Nations film maker's attempt to make a film with her grandmother about moccasins. Her grandmother refused. The rest of this short, joyful and wise film is a rumination on the ownership of heritage and what happens when it gets out into the wider world. *The Lost City of Cecil B. DeMille* (Peter Brosnan, USA) is about the search for and excavation of the "Egyptian" city DeMille built in the California desert for his 1922 silent film version of *The Ten Commandments*. It is a fascinating piece of Hollywood history and the surreal 30 year struggle to put the story on film. *Secrets of the Nolichucky River* (Buck Kahler, USA) deserves mention for its gorgeous photography and lyrical pace. *Escape to the Great Dismal Swamp* (Andreas Gutzelt, Germany) documents the search for escaped slave communities in this aptly named location. Although the working conditions are horrendous, and the rewards small, the film surges to life with the eccentric charisma of archaeologist Dan Sayers. The film is fleshed out with rather standard reenactments of runaway slaves and close knit communities; however, nothing brings the plight of the enslaved Africans into more vivid focus than the footage of the swamp with its extreme heat and humidity, waist-high murky water, relentless biting insects and

poisonous snakes, and the realization that these inhuman conditions were preferable to those that the enslaved were seeking to escape. Slavery was also the subject of *Black Brazil* (Angèle Berland, France), which focuses on the discovery of the remains of thousands of slaves in Rio de Janeiro during renovations for the 2016 Rio Olympics. The discovery provides an opportunity to reassess the history and legacy of slavery in Brazil, which imported enslaved Africans for far longer and in far greater numbers than did the US.

The strangely-named-for-an-archaeology-film *On the Rocks: Art in the Age of Dinosaurs* (Jean-Luc Bouvret and François-Xavier Vives, France) is a buddy

film that follows rock art experts Paul Bahn and Jean-Loïc Le Quellec on a road trip to some of the most impressive and inaccessible rock art sites in America. The humorous title refers to the petroglyph that some people have called a dinosaur, and they scientifically show in the film that it is made of several images, besides being an impossibility.

Jean Guilleux, the founder of Arkhaios is to be commended yet again for another excellent festival! Many thanks to the Jury Committee: Brent E. Huffman, (President), Steven Folks, Dr. Karl Heider, Lynne Cope Hummell, and Dr. Jonathan M. Leader; and Screening Committee: Dr. Kimberly Cavanagh (Chair), Dr. Phillip T. Ashlock II, Candace Brasseur, Yan Cai, Dr. Dawn Chapman Ashlock, Dr. Audrey Dawson, Joe Ehman, Meg Gaillard, W. Grey Gowder, Jean Guilleux, Natalie Hefter, Gregory Kurkjian, Jeffrey McQuillen, Dr. Eric Poplin, Sarah Stone, Maria Truitt, Dr. Andy White, Cheri L. Williams, and George Wingard in selecting these extraordinary films.

We wish to especially thank Dr. Ernest "Chip" L. Helms, III, Nena Powell Rice, Bill Bridges, Henry Nechemias, and Valerie Marciel for their generous donations, which made the 6th Annual Arkhaios Cultural Heritage and Archaeology Film Festival possible in 2018.

We also wish to thank the sponsorship of SCDNR, USC-SCIAA, USC Department of Anthropology, Greater Piedmont Chapter of The Explorers Club, and the Richland County Public Library-Main in Columbia for hosting a successful event!

AUDIENCE FAVORITE FILM AWARD, DAY 1

Fort Fremont: The Last Bastion in the Defense of Port Royal Sound 1898–1912

Director: Ryan Heathcock (USA)

Runner-ups:

Black Brazil, Director: Angèle Berland (France)

Secrets of the Nolichucky River, Director: Buck Kahler (USA)

Mont Saint Michel: Scanning the Wonder, Director: Marc Jampolsky (France)

AUDIENCE FAVORITE FILM AWARD, DAY 2

The Discovery of the Temple of Amenhotep III, Director: Antoine Chéné (France)

Mart to Art: A Repurposed Life, Director: George Wingard (USA)

Runner-ups:

Escape to the Great Dismal Swamp, Director: Andreas Gutzelt (Germany)

AUDIENCE FAVORITE FILM AWARD, DAY 3

Harem of the Sun King, Director: Richard Reisz (UK)

Runner-ups:

From Ironclad to Artifact: The Journey of the CSS Georgia, Director: Michael L. Jordan (USA)

Figure 6: Audience favorite films each day. (Courtesy of Jean Guilleux)

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